

**The Cultural Collaborative:
A Community Plan for San Antonio's Creative Economy**

TCC Executive Committee Meetings: March 9 and April 7, 2004

Summary Discussion of Eight TCC Focus Areas:

The primary goal of the Committee's discussion for these two meetings was to clarify the cultural planning issues identified by the Steering Committee and the *Finding Ways Conference* discussion.

1. Neighborhood Revitalization

Current Status: There is great potential for arts to help build community but SA has relatively few cultural venues and programs in neighborhoods, and uneven access to those cultural programs. There is little communication between neighborhoods and the arts.

Potential Strategies: Create communications mechanisms between neighborhoods and arts organizations; provide more festivals and special events in neighborhoods (venue issues; need for portable stages, equipment and affordable fees); create developer incentives to provide neighborhood infrastructure and services; coordinate efforts with COSA's neighborhood revitalization policies.

2. Creative Individuals

Current Status: While there are many individual artists and other 'creatives' in SA, there is a need for a more supportive environment with greater incentives to keep them in SA.

Potential Strategies: Strengthen economic impact of arts by providing greater work opportunities, recognition, connection and information. Develop arts spaces such as artists live/work, artists' districts, and adaptive reuse of Kelly, Brooks, etc. Partner with SA's cultural and educational institutions, business community, developers, and with neighborhood revitalization efforts. Integrate non-commercial and commercial sectors.

3. Arts and Culture in Education

Current Status: As in many other cities, there is a strong desire to reintegrate arts education into the school system in a comprehensive manner. *The Arts Dynamic* study (2001) documented the need and opportunities in SA public schools, as well as the case in favor of arts education. The incentives of academic testing and budget problems provide impediments, as well as uneven understanding and

valuing of arts education. Economic inequities and lack of communication are additional factors.

Potential Strategies: Focus on advocacy and increasing awareness to generate systemic change; activate community for advocacy, including parents and teachers; forge stronger links between schools and arts organizations; investigate alternatives, such as charter and private schools.

4. Tourism

Current Status: SA is known as a destination but not necessarily as a cultural destination (except as historic destination); potential for better use of arts and culture to enhance tourism. Tourism funding now controlled by CVB.

Potential Strategies: Develop strong cultural tourism program, including funding and research, which emphasizes authentic SA environments, places and events. Market to residents as well as visitors. Enlist tourism industry as allies through articulation of mutual economic interests.

5. Arts and Cultural Infrastructure/Ecosystem

Current Status: Although SA has many cultural venues, it has a variety of facility needs, including venues outside downtown, access/transportation to venues, and maintenance. Government, developers and cultural organizations have not yet been able to work together to effectively address these needs; leadership and follow-through are issues.

Potential Strategies: Increase understanding and priority of this issue among policymakers and in the community. Generate resources through partnerships to address facility needs. Investigate use of libraries and schools; consider regulatory schemes to incentivize developers. Concentrate on leadership and follow-through.

6. Civic Aesthetics/Public Art

Current Status: SA generally does not appreciate need for civic aesthetics; development too often is aesthetically poor or inappropriate. Main focus is currently on historic preservation. Need for aesthetic vision for SA that includes past as well as future, accommodates innovation as well as historic authenticity. Public art program produces uneven results.

Potential Strategies: Conduct audit of civic aesthetics to identify specific issues. Educate public and policy makers on this issue; convene community dialogue to develop vision and priorities for SA's aesthetic future. Refine public art program processes to improve quality; find effective roles for community and art experts.

7. Advocacy & Outreach

Current Status: There is a strong need to educate the community about the role and value of the arts and arts education in SA, and the need to increase the priority that arts have in the community. There is also a desire for the arts to have broader reach to more diverse people in the community. There are barriers of perception in the community and the media.

Potential Strategies: Develop a comprehensive, ongoing, communitywide advocacy/ awareness campaign targeted at both the community and decision-makers. Develop overarching vision and shared messages; coordinate efforts. Utilize the media as well as outreach to community groups; develop a speakers' bureau and professional materials to ensure consistent, effective communications.

8. Resources

Current Status: Main issue is lack of funding and need to increase the priority of the arts among funders. The business community is seen as a potential source of increased resources and funding. The local economy is doing relatively well and there are people resources available. There are issues concerning the distribution of existing resources.

Potential Strategies: Create plan for increasing local funding. Strengthen efforts to communicate with and fundraise from the business community and from individuals. Consider development of new taxes, such as ones adopted in Denver and Salt Lake. Increase education and advocacy efforts to improve the community's understanding of the value and role of the arts in SA, including its economic impact. Address historical funding disparities.

Transcript of Comments:

1. Neighborhood Revitalization

Current status/Why is it an issue?

- Much of the infrastructure is in the neighborhoods, but there is competition for resources
- There are class division among neighborhoods, resulting in significant differences in access to programs
- SA has good resources for articulating arts and cultural program needs to neighborhood organizations
- There is a lack of communication between neighborhoods and arts organizations – different issues, hard to build bridges, time issues

- There are few cultural venues in the neighborhoods; venues are centered downtown
- Neighborhoods have trouble identifying and accessing cultural programs, but they are available
- There is great potential for A/C programs to help build community
- Gentrification is a potential problem (double-edged sword)

What are alternative/best strategies to address the issue?

- There has been little use of incentives for private sector development (housing, zoning, mandates, policies, etc) to provide neighborhood infrastructure and services. City development policies actually work against incentives for new business development
- City of San Antonio (COSA) has been annexing new, undeveloped areas (potential for planned development that might include new facilities)
- One strategy might be to create communications mechanisms between neighborhoods and A/C organizations
- What about the role of festivals and special events as vehicles for delivery of A/C programs to neighborhoods? COSA could purchase portable stages and equipment to facilitate this. Few such facilities are available now. COSA could provide low- or no-cost services (police, permits, etc)
- Portable stages are a good idea – but it should be done right, with quality equipment. The City could also provide a clearinghouse for coordinating programs
- COSA's Parks and Rec Dept already provides some A/C programs, but is it useful? Need an inventory of these programs
- Park use fees have increased
- Need to incorporate provision of A/C programs as part of COSA's neighborhood revitalization policies, including the policy of low- or no-cost City services and fees
- Formal policy might improve the quality of A/C offerings in neighborhoods, not mere entertainment
- A/C efforts can/should be coordinated with other departments' revitalization efforts, to reinforce the impact
- Need to start with some neighborhood pilot projects, grow program over time – key step is identification of willing partners at the beginning
- Plan should tell stories of successful use of A/C programs that supported revitalization

Who can implement the issue?

- COSA is the primary agency for implementation of these strategies

- Some private companies may want to help if they can see a clear benefit
- Two things are already in process:
 - 1) County-wide arts fund targeting small businesses
 - 2) Cultural Alliance (Fall 2005) – City-wide festival in neighborhoods

Who needs to be involved in the planning process?

- 100s of neighborhood organizations and associations
- School superintendents
- Suburban cities within Bexar County
- Cultural Arts Board
- Neighborhood Resource Center (June 5th City-wide conference)
- Chambers of commerce
- Council members
- COSA planning dept
- HCDD
- Nonprofit neighborhood community centers

2. Creative Individuals

Current status/Why is it an issue?

- Phenomenon of flight of creatives from SA – they cannot find work
- Artists work is devalued, except of the visual arts where there are strong institutions that provide employment, services, support, etc. Example is Blue Star which is an artist-driven organization
- Strong need to create an environment attractive to creative people
- SA educational institutions are remote – not connected to central city, thus there is a lack of creative foment downtown
- There is discussion of moving UTSA art department downtown
- There is no “market value” of the creative artist
- Need to focus on other creatives – post-production, etc – need for a system of networking
- There is a lack of cultural infrastructure to support the needs of high-tech and bio-med sectors
- SA does have a supportive newspaper

What are alternative/best strategies to address the issue?

- Need to consider the development of live-work space for artists
- Retired military facilities are an important resource – Kelly, Brooks, Ft Sam – i.e. transfer of Austin airport to film industry

- Development of an International Design Center that would facilitate the design and fabrication of local arts and crafts
- Focus on an economic generator model – long term development that will grow the cultural community
- Need to create a customer base for local arts
- Creation of arts zones or districts could be a good strategy
- Potential other “Blue Star” – North St Mary’s, Trinity University, South Flores, Carver District, South Pressa, Downtown, Incarnate Word – issue is how to feed and nurture what is already there
- Development of these districts is closely aligned with the neighborhood revitalization issue

Who can implement the issue?

- UTSA could establish an arts dept presence downtown
- Planning Dept to evaluate potential arts zones or districts
- Economic development department

Who needs to be involved in the planning process?

- Pioneer creatives like Jill Giles, Bettie Ward, Wayne Bahaslav
- Community colleges because of their strategic locations
- Center for Medical Humanities and Ethics – John Santikos
- Entrepreneurial businesses
- Developers/land owners – Chris Hill, Ken Rector, James Lifshutz, George Guiss
- Downtown Alliance
- Downtown Rotary
- SA River Authority
- Southern Reach
- Museum Reach

3. Arts and Culture in Education

Current status/Why is it an issue?

- *Arts Dynamic Report* – slippage in arts activity in schools, limited opportunities for arts instruction
- Result of changes in school funding – priority has become state mandated tests
- Need to examine value systems – i.e., emphasis on sports
- Focus on testing has impacted attendance at museums

- Significant disparity between low-income schools and high-income schools – in many cases the family cannot afford to provide A/C opportunities and schools are not filling in the gap
- Funding cuts have meant the loss of art and music teachers
- There is a lag in communications between schools and funders, parents and decision-makers
- Edgewood arts facility is excellent but grossly underused – NE parents don't want their kids to go there – there is a lack of good information about safety, etc.

What are alternative/best strategies to address the issue?

- Need to advocate for tests to be locally controlled
- Need to assess communications needs
- Arts have to be at school board meetings – currently no voice to speak against cuts
- One strategy: during testing A/C organizations tour ½ week, ½ week in theater (??)
- Should consider a pilot project at Edgewood
- Must begin attending school board meetings – tell positive stories about impact of arts on school performance – utilize the mountain of research already out there. Create a committee to coordinate advocacy with school boards. Address the connection between arts training and test results with school principals.
- A/C organizations are currently competing with each other for schools – need to put this aside and begin to coordinate offerings
- Effort should be made to identify artistically talented kids – bring them into programs
- Consider the possibility of creating mutually beneficial alliances between specific schools and specific arts organizations
- Need to also look at charter schools and private schools
- Is there a need for a statewide advocacy effort?
- Grassroots approach through teachers and parents
- Is there a need to develop a white paper on this subject?
- There needs to be an overall plan – must go beyond just money
- Is there a new revenue stream that can support this effort?
- Can we convene the boards of the arts organizations to address this issue?
- Linking arts education to the cultural districts
- Develop assets to create revenues – CVB to bring out of town schools (??)

Who can implement the issue?

- School boards, superintendents, principals
- Parent groups
- Coordinated efforts by A/C organizations (does there need to be an organization like cultural initiatives?)
- Hispanic Chamber – partner with their education initiative
- Universities – to develop curriculum that ties arts into other disciplines
- McNay – Teacher Resource Center

Who needs to be involved in the planning process?

- Delegates to state legislature (L. Van de Putte)
- Hispanic chamber
- SBC Foundation – Laura Sanford
- Members of the business and professional community who can advocate and tell the story
- Local media – they can be instrumental in telling the story

4. Tourism

Current status/Why is it an issue?

- SA is already known as a destination, but not necessarily as a cultural destination (except as historic destination)
- Relative to overall promotions, cultural tourism is tiny – this represents a great opportunity
- It is a complex situation – tourism industry is well organized – might there be some resistance to spending hotel tax \$ on arts and cultural promotions?
- There are divergent philosophical views on this subject
- Question is how can the arts be positioned as a stronger tourism magnet
- Lack of any perception of existence of an *arts and cultural industry*

What are alternative/best strategies to address the issue?

- Info on cultural attractions and programs must be made available to hotel guests
- Must study the legally mandated mechanisms/requirements for collection of hotel tax \$\$ -- deal with hotel industry lobby
- Must compile data re: arts/cultural industry as economic generators
- Every successful cultural tourism plan includes marketing to local audiences – based on the reality that many visitors stay in homes of family and friends

- Need to focus on the development of authentic local environments – neighborhoods. Locally unique environments, cultural milieus, ecosystems
- Need to articulate arts/culture/festivals as source of authentic environments, attractions
- Need to regard the military populations as potential “local tourists”
- Look to examples of successful cultural tourism websites – i.e. artsopolis.org – this can provide a centralized source of information on events, calendar, etc
- Development of a cultural zone (Hemisfair Park, Hertzberg Museum)

Who can implement the issue?

- CVB must play critical role
- CASA as local source of data about arts and cultural offerings

Who needs to be involved in the planning process?

- CVB
- Hoteliers
- Cultural organizations

5. Arts and Cultural Infrastructure/Ecosystem

What do we know about this issue?

- Build on existing infrastructure
- Transportation is an issue
- Ample facilities
- Easy access is attractive
- Hard to get to events—especially for residents
- City policies for maintaining buildings is an issue
- Cultural institutions have become quasi-temples; SA does not fit that pattern
- Little has been done to implement facility plans
- Lack of signage for cultural facilities is a problem
- Issue of fees for city parks; limits access/use
- Lack of parks in many areas; low quality parks in East, South and West sides
- Uneven patterns of city support for facilities

- Cuts in transportation
- Transportation/parking issues
- Lack of major multi-use performing arts facility

What is working well?

- Blue Star is example of successful mixed use
- But Blue Star serves primarily middle- and upper-income people
- Free Tuesdays at museums
- Adaptive use facilities are working well in SA, e.g. Carver, Southwest School of Art & Craft
- Many small and mid-sized organizations are buying own buildings

What is not working well?

- Facility maintenance, city-owned or private, is a problem; limited resources available for this; need this to make facilities attractive and useful to public
- Conflict between organizations in city-owned facilities; not a partnership in solving problems; problem has become politicized
- Chambers of Commerce need to work together but don't (lack of communication?)
- Mixed use is not part of basic development policy; doesn't happen consistently on East or South side
- Real lack of arts infrastructure of all types in growing areas of northwest SA
- Implementation of city's master plan is an issue; not walking the talk
- Funding for upkeep; focus is instead on tourism; racist transportation policies discourage low income people from coming downtown
- Lack of public/private partnership enterprises in SA; but these are more common in other cities
- Gentrification
- [Jerry: are there regulatory issues?]
- Yes, for example in _____ Park, there are several layers of commissions, etc., responsible; don't talk to each other
- Asbestos issues; lead-based paint; too expensive to bring old buildings up to code in all areas
- Budget cuts have reduced effectiveness of university partnership

- Danger of becoming too entertainment oriented; losing connection to neighborhoods, community, religion

Potential Solutions?

- Partnerships
- It's all about money
- Create awareness among decision-makers about importance of these issues
- Educate decision-makers about the value of this
- There are good models in other cities
- Issue of leadership
- Who gets to participate in conversation about policy?
- Educate the public about cultural events in SA
- Need to include communications community in dialogue; they control what general public sees and does
- [Jerry: to balance gentrification, developer requirements have been used in other cities, e.g. Yerba Buena in San Francisco, to provide revenues for arts facilities]
- SA seems more reactive than proactive; in SF and NYC and approaches were more proactive
- [Jerry: regulatory structures are key; e.g., code changes in Minneapolis have allowed performances to take place in alternative buildings]
- Private organization can outweigh (be more effective than?) public in implementing solutions
- Developers rule; city made illegal concessions in favor of developers in aquifer development
- [Jerry: question of leadership?]
- Public/private model exists but must generate desire and value system; leadership emerges from that
- Majestic had tax incentives, also Smithsonian complex and Alameda; supposedly public/private partnerships have trouble because private has to take large majority of load (cost). Model not thought through well. Encourages public attitude of 'it just didn't happen again.' Issue of follow-through.
- Enclaves of different groups with divergent priorities. Hard to bring these people together. Need someone to champion. It's a problem with

term limits and staff turn-over. Lack of sustaining leadership, both city and companies

- Neighborhood leadership is a good resource in SA. Meet regularly with council members.
- Are all leaders respected, included?

Who can implement solutions?

- Business community needs to be brought to table, become a more active partner.
- Bring chambers of commerce in; create awareness.
- [Jerry: create arts committee of chambers]
- Neighborhood associations; senior populations
- County government
- “Culture of community” not just business
- Schools
- Libraries
- Business community: making them aware of value to bottom line; necessary to bottom line
- [Jerry: need to make compelling case for arts; in recent meetings with Council members, they emphasized economic development, jobs, and neighborhood development]
- Bring together arts organization board members for communication and partnership
- [Jerry: this worked well in San Jose; board members convened at Council during budget discussions; very impressive to council because of collective, broad influence of board members]
- Youth sports in northwest; e.g., soccer fields
- Voters

6. Civic Aesthetics/Public Art

What do we know about this issue?

- We’re handing it to the lowest common denominator; we’re losing our sense of purpose; in good times arts get small increases; in bad times they get big cuts; never gaining; bottom line mentality
- Agrees this is important: bang-for-buck mentality

- Have to work harder than ever to educate business about how arts are of value
- How do you focus people's concern for impact? How do you tell the city's storyline?
- How to get people to have concept of civic aesthetics; they tend to be concerned about their immediate area
- Need to develop solutions that fit SA; not just copy other cities; don't use stereotypes of southwest; economics drive aesthetics
- Old buildings are being erased; 'if it's new it's better.' What happened to 1% ordinance?
- Lack of public policy or definition is issue
- [Jerry: is there a design review commission?]
- Yes but mostly concerned with historic preservation
- Public art program is bureaucratic; best ideas get thrown out. Also, no policy or criteria for accepting international donations of artwork.
- Lack of leadership, helter-skelter, no sense of connectivity
- Audit of city aesthetic audit, wall, streets, ID what our aesthetics situation is
- Relationship of our history and understanding of our aesthetics coming from history
- Culturally, when we demonize businesses, we don't recognize they are part of the culture-needs to be wedded to our civic aesthetic
- Building is art, architecture is art, how do you address this here? Also public parks, green space
- Art and culture cannot be separate from tourism; 10% tax is a lot of money but we don't get much art from it. Has relationship with President of Taiwan, can ask for donated art work for museum; also SA has sister city program.
- Does civic aesthetics mean every building has same style? Culture evolves; want to allow for creative evolution.
- [Jerry: great civic spaces in this world were not master planned. For me, issue is how to get people to care about aesthetics enough to demand, for example, that big box retail be well-designed.]
- So we have two things: historic and larger cultural element to community. Will we try to define this?
- Want to create sense of place; how to do this in the built environment?
- Frustrated at complexity of this issue.

- Texas Theater building: just kept the façade, nothing else. SA mentality; the problem. Degrades history; doesn't add. Need control to prevent this.
- Difficulties in saving _____; cultural icon, where people lived and danced.
- Need to create balance between all-new and past-worship.

Potential Solutions?

- [Jerry: interested in fact that design commission is only concerned with historic preservation]
- TCC focuses us on micro- and macro-levels simultaneously; issues are inter-related. Historic Design Review Commission focuses on micro-level. How do people feel when they are there? How does lighting affect this?
- [Jerry: area-specific plans don't focus on aesthetics.]
- Let's identify the "they." Who is responsible and what ordinance do they operate under?
- HDRC is only one example of micro-focus. Not responsible for vision or policy development, long range thinking.
- [Jerry: this is the largest topic we will address. For example, San Francisco is having major public aesthetic debate now about warehouse district development. Historic preservation vs. excellence at all costs.]
- Have to look at public art process changes that will allow more creative projects, rather than compromises. Need public participation on one hand but take aesthetic quality control away from public process.
- [Jerry: most successful public art programs recognize that public brings particular expertise to process, e.g., knowledge of community history, preferences. Not aesthetic expertise, which is provided elsewhere.]
- What is excellence? Core issue.
- [Jerry: need to rely on expertise in this area. Aesthetic judgment takes years of study. Arts professionals should determine excellence, within guidelines created by community.]
- You don't take medical advisory board into operating room for surgery. Rely on doctor's expertise for that.
- Analogy is not on point. Most people are not arts-educated but will still have an opinion about excellence.

- [Jerry: challenge in public art is keeping program alive long enough to gain critical mass of collection. With enough pieces, there are some that everyone can like.]
- Need to broaden definition of public art to include things like WPA. S
- [Jerry: lines between art, architecture and landscape design are disappearing.]
- Racism influences values; media helps teach self-hatred of people of color and poor people. Then self-hatred drives tearing down of historic buildings.

7. Advocacy & Outreach

What do we know about this issue?

- Education and publicity are important. How much has Express News done for this committee? International efforts can be outreach too.
- Advocacy and outreach within educational system are important.
- *Express News* has made good effort, created cultural section (Insight?). But still in infancy of communicating role and vibrancy of arts to community.
- Can't be passive in this effort. Who are we reaching? How do we bring art to everyone?
- Have to pressure media; *New York Times* has arts section every day. Also, television and radio, which focus on disaster coverage.
- There is lack of advocacy plan in arts community/industry. Arts organizations are focused on own advocacy; no one entity is doing overall task.
- We are doing excellent job for own organizations and audiences but lack advocacy in reaching out to business partnerships. Communication tends to now be regional, not citywide.
- Community leaders have stereotype of arts organizations as elite grouping. They are not entirely. But how are we outreaching to diverse communities? Also, what is culture of our city? Consumerism, materialism and violence? Or loving and working with each other in more profound way?
- There is willingness to work together to mutual benefit, beyond self-interest. Defining mutual benefit is important.
- Yes, cooperation is happening. Things like development of countywide arts fund are positive. But outreach to entire community needs improvement.

- Schools deemphasize art; businesses don't understand. We need to communicate value of art.
- Voting public does not advocate for or support arts.
- We can do better in being proactive, not reactive. You only go before people when there is an event or announcement; there is no way for people to be in touch with you.
- Masselin, Ohio example. Every boy given a football at birth; Masselin is one of best football towns in county. Need for similar effort in arts here in SA.
- Hearing two forms of advocacy, to: 1) decision-makers and 2) _____.
- Publicity issue: how do we identify cultural industry? Newspaper plays critical role and there is lack of consistent, diverse reporting. Covers same institutions and reviews. I read New York Times for more nuance, human stories. Also, critical writing is lacking in Express News. Need to encourage *Express News* and *Current* in this area.
- *Express News* is preparing for own demise in next twenty years. Subscriptions and revenues are declining. We have to think beyond newspaper, create new avenues of communication and internet.
- There is similar wholesale reexamination of cultural institutions, including outreach. Museums are case in point, also libraries and public television. Very complex.
- Method of advocacy that worked well is religious right. 15 – 20 years ago they infiltrated civic bodies to promote their agenda. We see the results of that grassroots effort today. Arts have to be everywhere and speak up to articulate value of arts in communities.
- Media can drive people to our theater. Our numbers can show how newspapers don't accomplish this; Internet is more powerful for us.
- Religious right model: it is important that they were opposing something.
- We are in facsimile world. We have to sell/communicate experience of theater as 'in the flesh' and 'real,' uniqueness and importance of individual response to world. Arts provide this; we have to do better job of articulating this.
- Have to use media better. Our culture tends to be portrayed in terms of hostage coverage. My community is silenced because we don't all have PCs at home to vote on-line.

Potential Solutions?

- Talk to chambers, Rotaries, Kiwanis Clubs about arts issues. They don't know much about this.

- [Felix: need to develop shared messages, big vision.]
- [Jerry: this would combat sense that there is no urgency about the arts.]
- Encourages everyone to visit Americans for the Arts website for information about advocacy.
- Need slide presentation; book speaking opportunities. OCA is obvious agency to coordinate speakers' bureau. 'Show up at table; don't whine about not being there.'
- [Jerry: discussion suggests community-wide, coordinated advocacy effort. Art arts organizations willing to make the necessary investment for this level of advocacy. i.e., to prepare messages, coordinate presentations. Is arts community prepared to pay for this?]
- Yes, we have done this in the past. Access Viva campaign; still going. Cost very little but required many person-hours.
- [Jerry: actions have been short-term. Long term efforts are necessary to change public attitudes. In San Jose, OCA prepares white paper annually that defines advocacy efforts.]
- We're all doing it all the time but lack coordinated message and efforts.
- OCA could do this, the natural entity. Create PowerPoint, talking points. Felix should be out there monthly speaking to major groups. Don't have to wait for cultural plan to be done.
- Tourism council is major advocacy organization; not part of city. By comparison, CVB is part of city, has different constraints. For arts, also need freestanding advocacy body.
- [Jerry: Dallas is successful example of advocacy body.]

8. Resources

What do we know about this issue?

[David: take a broad view of 'resources']

- Money is scarce
- But money is here, when people want things to get done
- Economy in South Texas has been doing well
- Resources follow advocacy
- Look beyond City funds
- Want to be arts-rich, and sports-poor
- Local regional foundations tend to focus on mainstream arts/culture

- SA is very poor city; tourism tends to maintain a very poor city
- Many things have a higher priority
- How are resources allocated?
- Structure of belief in the city about funding...the structure needs to be discerned
- We have the resource of people
- Come together to share resource of time
- Fractured messages from arts community (all going after the same funding source); must take a collective view of things, without creating monolithic attitudes
- As a collective, must value every gift
- Overview of Latino arts funding from María De León, NALAC
- Limited finding for this project, but consider heightening awareness of arts/cultural activity among major corporate executives in SA
- Businesses are ripe to be picked for resources
- Raising arts as a priority...must stress economic impact (e.g., graphic arts community as a local industry)
- [David: Encourage constituents to visit TCC Website]
- Hope that all orgs. are linked
- If there are ample resources, things must be reprioritized
- Misperception: Large percentage of arts activity heavily funded by City...arts orgs. Aren't earning their keep...a gross misperception...that large orgs. are only representing the white elite...reality: broader service

Potential Solutions?

- Spend more time with rising corporations...we have to be aggressive with this sector
- Must broaden/diversify funding...expand the geographic reach when soliciting resources...find an action plan for this
- Education through advocacy
- Well-crafted messages to carefully selected audiences will yield good results
- Must cultivate more individual giving (using the weekly Sunday church giving approach)
- Corporate giving versus individual giving...and foundation support...

- How do we share, collaborate, cooperate?
- Arts community needs to educate itself about local funding priorities
- San Antonio is a very poor city...much giving directed to social services, etc. What's happening around the city?
- [Jerry: Cites Knight Foundation study re community priorities]
- Must be willing to examine things carefully
- Bexar County arts and cultural plan...[UAF?] Look at potential workplace giving to arts and culture
- Arts and culture communities tend to apologize...need to be more assertive in asking
- Need to talk about/address historical funding disparities
- Work with business community and approach it with requests...go to venues that are not obvious...public radio/TV stations...put out brochures at local hotels
- SLC, St. Louis and Denver created Arts/Cultural Districts...those cities raise a lot of money for arts/culture. Is that a possibility here?
- [Felix: We've got to stop apologizing]
- Willingness to collaborate on advocacy
- There are many myriad issues...not only about dollars and economic resources

Wrap Up

- [David: Will send you notes from last month's and this month's meeting notes]
- Will convene regional (in all Districts) meetings over the coming months...citywide in September
- Wed., May 5, 8:00 – 11:00 a.m....next Executive Committee meeting.